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permeated with the spirit of its age. Again the following incident is significant. A child was attempting to draw a wood duck in one of the Thayer cases and became confused by the gayety of color and the surrounding foliage. He was sent to look at a little wax duck in the Egyptian collection where this same form simplified in the hands of a craftsman immediately removed his difficulty.

Every day children draw from this material singly or in groups. While most of them do it apparently for the pleasure of representation there are some few older ones who use their drawings as a basis for tiles and textile pattern in their school work. Thus they definitely create for themselves a clear sense of the large field of conventional design.

From the standpoint of handling large groups of children and that of the development of the aesthetic appreciation of the individual child, these models give promise of great value in art education, even now while their use is experimental and their implications and connections largely untried. Katharine Gibson

WHAT DOES IT MEAN TO YOU?

The Cleveland Museum of Art opened its doors to the public on June seventh, 1916, and in the six and a half years ending December seventh 1,634,150 visitors had passed through its doors. These visitors include men, women and children of every race and condition. They have come with every incentive, from idle curiosity to serious study, and have received from the Museum and its collections a widely varying message of inspiration, of increased understanding of beauty or of historic fact.

The staff of the Museum has gradually increased until we now have, in addition to the Director, six Curators, with assistants, who give their time to caring for and studying the collections and interpreting them to the public, either in a general way through labels, the *Bulletin* and magazine articles, and lectures, or through particular study with individuals who wish to have a more intimate knowledge of special objects.

The visitor to the Museum usually takes away from it just as much as his experience has prepared him to absorb. The aim is to increase in every possible way the attractiveness of the message the objects have to give. This is, of course, done primarily through careful gallery arrangement to enhance the beauty of each object and to indicate its significance. This first aesthetic

CLEVELAND MUSEUM OF ART

impression is seconded so far as possible by careful labeling for those who wish in addition to the aesthetic impression to learn facts regarding the history of the individual piece and its relation to other pieces in the collection. Arrangement and labeling are supplemented on occasion by gallery talk and conferences and by more formal lectures in the auditorium, illustrated by lantern slides of objects in the collection and elsewhere.

This service, together with the other activities conducted within the Museum, is aimed to meet the needs of this particular community in so far as its needs are made known and are understood by the Museum staff. The value of the Museum to any member, or to any visitor, is largely dependent upon the individual's sensibility, and the more sympathetic the attitude and the more frequent the visits, the greater will be the benefit derived therefrom.

All this service to the community is conducted at an increasing ratio of expense as the demands multiply, and, despite the fact that less income can be expected from certain sources, the Trustees have approved an increased budget for the year 1922 in order that the work may be continued without curtailment and that the Museum may keep faith with those who have come to count upon it for stimulation and inspiration in various ways.

This increase in expense can be met in two ways—by largely increased endowment for general purposes, the income from which would be available for expenses, or from a very large increase in the number of members. It has been the hope of the Trustees that before the end of 1922 the membership enrollment may pass the ten thousand mark, a goal towards which we have been working for the past two years. If the work is to be maintained at its present level of efficiency and usefulness, the Museum needs the earnest assistance of every present member, in discussing the Museum with their friends, suggesting membership to them, and in trying to impress upon the public a more acute realization of the value of the Museum in the community.

And so it is suggested that you seriously consider the question as to what the Museum means to you, and if you find its service to be of value, let it have your assistance in quickly securing the increased income which will enable the work to continue as planned.

F. A. W.